BACONIANA

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GORHAMBURY.

GORHAMBURY derived its name from the family of Robert de Gorham who was elected Abbot of St. Albans in 1151. After the dissolution of the monasteries, the manor was granted by the Crown to Ralph Rowlet, and sold by his grandson, Ralph Maynard to Sir Nicholas Bacon, the Lord Keeper and father, by his second wife (Lady Anne) of Anthony and Francis Bacon.

Sir Nicholas commenced erecting a new mansion at Gorhambury on 1st March 1563. Among Anthony's papers, in the Library of Lambeth Palace, is one containing particulars of the charges of erecting the building between 1563 and September 1568. The total expended amounted to £1898 11s. 9¾. This would have to be multiplied by about 7 times to get its modern equivalent.

Sir Nicholas Bacon's building consisted of a quadrangle of about 70 feet square, in the centre of which was the entrance, and on each side small turrets. The door of entry led through a cloister into a court, in which, facing the entrance, was a porch of Roman architecture, which still partly exists in a ruined state. Over the arch, engraved on grey marble, were Latin lines written by Sir Nicholas:

Haec cum perfecit Nicholaus tecta Baconus,
Elizabeth Regni lustra fuere duo;
Factus eques, magni custos fuit ipse sigilli,
Gloria sit soli tota tributa Deo.
MEDIOCRIA FIRMA.

From the porch an ascent of four or five steps led to the upper end of the hall. In the centre of the lower end was a door of carved oak, which led to a suite of apartments occupying the left hand or western side of the quadrangle and consisting of an eating-room, a small antechamber, and a drawing room. On the opposite side were several other rooms, and a small hall called the armour hall. Behind the hall was a second court, surrounded by the offices.

The gallery was panelled with oak, gilt in compartments, with Latin inscriptions over each. According to The Gentleman's Mag-

azine (1845, Part I. pp. 39-45) "In the Royal Collection of MSS. at The British Museum (17 A XXIII) is a volume containing copies of these inscriptions, beautifully written on fourteen oblong leaves of vellum, in gold letters upon various coloured grounds. The first page contains a very beautiful illumination of the arms of Joanna Lady Lumley, the heiress of the Earls of Arundel." Like Sir Nicholas, Lady Lumley was gifted with considerable literary abilities and exceedingly well read.* On the second page there is a heading:

> "Sentences painted in the Lorde Kepars Gallery at Gorhambury, and selected by him owt of divers authors, and sent to the good Ladye Lumley at her desire."

The sentences themselves, which are thirty-seven in number, and each bearing a title, as "De Summo Bono," "De Ambitione," are given in a privately printed book, "The History of Gorhambury" by the Hon. Charlotte Grimston (1826), but she omitted two of them *viz.*

De Amicitia.

> "In amico admonendo, melius est successum, quad fidem deesse. Omnia cum amico delibera: sed de ipso, prius."

De Amore.

> "Amor, insana amicitia; illius affectus: istius ratio, causa: at ea sola amicitia durat, cui virtus basis est."

These inscriptions should be examined carefully as the wisdom contained in them would have impressed the boy who was afterwards to be the "the wonder of the age."

Over a gate leading into the orchard, which had a garden on one side and a wilderness on the other, was a statue of Orpheus under which were appropriate Latin verses.

In the orchard was a little banquetting-house in which the seven liberal arts were depicted on the walls, and over them pictures of learned men who had excelled in each.

In 1572 (four years after completion of the house) Queen Elizabeth visited it. No particulars of her entertainment on this occasion are preserved, except the remark which she made on first surveying the mansion: "My Lord Keeper, you have made your house too little for you." He replied: "Not so, Madam, but your Majesty has made me too big for my house."

She was again at Gorhambury in 1573/4, as her charter to the town of Thetford is dated from there on March 12th, in the sixteenth year of her reign.

Before the Queen's next visit he erected for her reception a gallery 120 feet in length and 18 feet wide, but its materials were

*She was the eldest daughter of Henry Fitzalan, 12th, Earl of Arundel. Some of her translations from Greek to Latin and Greek to English are preserved in the British Museum.

only lath and plaster. The visit took place from Saturday, 18th May, 1577 and lasted until the following Wednesday. The accounts of expenses preserved in Lambeth Palace Library show the prodigious amount eaten. The total is £577 6s. 7¼, or some £4,000 expressed as modern currency.

In acknowledgment of this entertainment, it is said that he received from the Queen the portrait of her by Hilliard which is, or was; in the collection at the present mansion.

On his death in 1579. Sir Nicholas left Gorhambury to Anthony Bacon. But as Anthony resided mainly at Essex House in the Strand, Lady Anne, his mother, took charge there. Anthony died unmarried in 1601, and left the house and estate to Francis.

An interesting account of Gorhambury is given by Aubrey who paid it a visit in 1656 (thirty years after the death of Francis). He says:

"In the Portico, which fronts the south, to every arch and as big as the arch, are drawn by an excellent hand (but the mischief of it is, in water colours) curious pictures, all emblematical. With mottos under each: for example, one I remember, a ship tossed in a storm, has the motto, Alter erit tum Tiphys."

Over this Portico is a stately Gallery, whose glass-windows are all painted, and every pane with several figures of beasts, birds, or flowers: perhaps his Lordship might use them as topics for local memory. The windows look into the garden; the side opposite to them no window, but is hung all with pictures at length, as of King James, his Lordship, and several illustrious persons of his time. At the end you enter is no window; but there is a very large picture. In the middle on a rock in the sea stands King James in armour, with his regal ornaments; on his right hand stands (but whether or no on a rock I have forgot) King Henry IV of France, in armour; and on his left hand the King of Spain in like manner. These figures are (at least) as big as the life: they were done only with umber and shell gold, and the shadowed umber as in the figures of the Gods on the doors of Verulam House. The roof of this Gallery is semi-cylindrical, and painted by the same hand. In the Hall is a large story very well painted of the Feasts of the Gods; where Mars is caught in a net by Vulcan. On the wall, over the chimney, is painted an oak, with acorns falling from it: the motto *Nisi quid Potius*. And on the wall over the table is painted Ceres teaching the sowing of corn, the motto *Moniti Meliora*.

The Garden is large, which was (no doubt) rarely planted and kept in his Lordship's time. Here is a handsome door which opens into Oak Wood: over the door in golden letters, on blue, six verses. The oaks of this wood are very great and shady. His Lordship much delighted himself here: under every tree he planted some fine flower, some whereof are there still, *viz*. paeonies, tulips. From this wood a door opens into a place as big as an ordinary park. the west part whereof

is coppice wood; where are walks cut out as straight as a line, and broad enough for a coach, a quarter of a mile long or better. Here his lordship much meditated, his servant, Mr. Bushell, attended him with his pen and ink, to set down his present notions.

The east of this park, which extends to Verulam House, was in his Lordship's prosperity, a paradise. Here was all manner of fruit trees that would grow in England, and a great number of choice forest trees. At several good views were erected elegant summer-houses, well built of Roman architecture, well wainscoted and ceiled, yet standing, but defaced.

Verulam House was a summer residence which Lord Bacon was induced to erect near the fishponds, at the north-eastern extremity of the park, on account of the deficiency of water at Gorhambury, saying that, "If the water could not be brought to the house, he would bring the house to the water." It no longer exists, but the description which Aubrey has preserved of it will be found very curious and interesting:

"It was the most ingeniously contrived little Pile that ever I saw. (I am sorry that I measured not the front and breadth; but I little suspected it would be pulled down for the sake of materials). No question but his Lordship was the chieftest architect; but he had for his assistant a favourite of his (a St. Alban's man), Mr. Dobson, who was his Lordships right-hand, a very ingenious person (Master of the Alienation Office), but he spending his estate luxuriously, necessity forced his son, William Dobson, to be the most excellent Painter that England hath yet bred.

This house did not cost less than nine or ten thousand the building. There were good chimney-pieces; the rooms very loftie, and were very well wainscoted. There were two bathing rooms whither his Lordship retired of afternoons as he saw cause. The tunnells of the chimneys were carried into the middle of the house, and round about them were seats. The top of the house was well leaded. From the leads was a lovely prospect to the Ponds, which were opposite to the north-east side of the house and were on the other side of the stately walk of trees that leads to Gorhambury House. The kitchen, Larder, Cellars, &c. are underground. In the middle of this house was a delicate staire-case of wood, which was curiously carved, and on the posts of every interstice was some prettie figure, as of a grave divine with his book and spectacles, a mendicant friar, &c., not one thing twice.

Mem. On the doors of the upper stories on the outside (which were painted dark umber) were figures of the gods of the Gentiles, *viz.*, on the south doore second storie was Apollo, on another, Jupiter with his thunderbolt, and bigger than the life, and done by an excellent hand; the lightnings were of hatchings of gold, which when the sun shone on them made a glorious shew.

Mem. The upper part of the uppermost door on the east side had inserted into it a large looking-glass, with which the stranger was

very gratefully deceived; for, after he had been entertained a pretty while with the prospects of the Ponds, Walkes, and country which the door faced, when you were about to return into the room, one would have sworn *primo intuitu* that he had beheld another prospect through the house.

This was his Lordship's summer-house; for, he says, one should have seats for Summer and Winter, as well as cloathes.

From hence to Gorhambury is a little mile, the way easily ascending, hardly so acclive as a desk. From hence to Gorhambury in a straite line lead three parallel walkes: in the middlemost three coaches may pass abreast; in the wing walkes two. They consist of several stately trees of the like growth and height. The figures of the Ponds were pitched at the bottom with pebbles of several colours, which were worked into several figures, as of fishes, &c., which in his Lordship's time were plainely to be seen through the cleare water, now overgrown with flagges and rushes. If a poor bodie had brought his Lordship halfe a dozen pebbles of a curious colour, he would give them a shilling, so curious was he in perfecting his Fishponds, which I guess do contain four acres. In the middle of the middlemost pond, in the island, is a curious Banquetting-house of Roman architecture, paved with black and white marble. Covered with Cornish slate, and neatly wainscoted."

Gorhambury was left by Lord Bacon to his faithful friend Sir Thomas Meautys, who married Anne, the daughter and heiress of his half brother Sir Nicholas Bacon, of Culford, Suffolk. The same lady was married secondly to Harbottle Grimston, and thus Gorhambury came into the possesion of the family which now enjoys the title of Earl of Verulam. The old house continued to be occupied until about 1780, when the present mansion was built on a new site from the designs of Sir Robert Taylor.

R.L.E.

BACON, SHAKESPEARE, AND OUR PHILOLOGISTS.

By W. S. Melsome, M.A., M.D.

"BEFORE we laugh at Bacon for his abortive word-experiments, we had better wait for the issue of Dr. Murray's great Dictionary which will tell us to how many of these experiments we are indebted for words now current in our language"; and "not till the all-knowing Dictionary appears shall we be in possession of the whole truth." (Dr. A. E. Abbott's preface to Mrs. Pott's *Promus*—1883.)

Now let us see what this great Dictionary does not tell us, and why.

Look up "keep," example 37 (live, lodge, dwell, reside). I had not long been in Cambridge before an undergraduate asked, "Where do you keep?" And when I hesitated to answer, he said, "Do you live in college or in lodgings?"

This word, in this sense, is not used elsewhere in the British Empire. It occurs in Shakespeare in one tense or another (keep, keeps, keepest, kept) eighteen times. The following examples were collected some years ago from a reprint of the first folio, but for the convenience of readers the references here recorded are from the Globe edition of 1864.

1. "Knock at his study where they say he keeps." (*Titus Andr.*, V, 2, 5).
2. "A Spaniard that keeps here in the court." (*L.L.L.*, IV, 1, 99).
3. "As an outlaw in his castle keeps." (1*H6*, III, 1, 46).
4. "His chief followers lodge in towns . . . while he himself keeps in the cold field." (3*H6*, IV, 3, 14).
5. "Where youth, and cost, and witless bravery keeps." (*Meas.*, I, 3, 10).
6. "This habitation where thou keep'st." (*Ib.*, III, 1, 10).
7. "Favours that keep within." (*Ib.*, V, 1, 16).
8. "And where they keep." (*Ham.*, II, 1, 8).
9. "I will keep where there is wit stirring." (*Troilus*, II, 1, 128).
10. "In what place of the field doth Calchas keep?" (*Ib.*, IV, 5, 278).
11. "Keeps still in Dunsinane." (*Macb.*, V, 4, 9).

12. "Keep in Tunis." (*Tempest*, II, 1, 258).
13. "Where the madcap duke his uncle kept."
(1*H*4, I, 3, 244).
14. "It kept where I kept." (*Pericles*, II, 1, 136).
15. "The most impenetrable cur
That ever kept with men." (*Merchant*, III, 3, 19).
16. "Creatures of prey that keep upon't."
(*W. Tale*, III, 3, 13).
17. "And sometime where earth-delving conies keep."
(*Venus*, line 687).
18. "Treason and murder ever kept together." (*H*5, II, 2, 105).

The great Dictionary does not record any of the examples just given under No. 37, but faithfully records Philemon Holland, who, in his translation of Pliny's Natural History, tells us "where the pigmæans by report do keep."* When Bacon entered Trinity College (1573) Holland was a minor fellow of the same college, and a major fellow in 1574, but his translation was not published before 1601. Are we to suppose that the compilers of the great Dictionary knew this book better than they knew Shakespeare? Most assuredly they did not, but if they had recorded even a few of the examples in the plays what would have been the effect? After telling us for so many years that Shakespeare derived his education from the Stratford grammar school, would it not have told the world that he was a Cambridge man? This was, in fact, the argument advanced by Cambridge students, who, not many years ago, began to take more interest in the plays, and when they noticed the frequent use of this word, they argued that the author of the plays must have been educated in Cambridge University. They accordingly searched both the University and College records from 1580 to 1600, and came home quite disappointed because they had not even then realized that Shakespeare was another name for Bacon. We may be sure that most of the compilers of the great Dictionary belonged to the Stratford faction, and did not intend to give themselves or their friends away, and yet these omissions produce the very opposite effect.

Now look up "Heresiarch," and you will find the first example recorded is dated 1624, but you may be sure that the compilers of the Dictionary knew that "Heresiarchae" was used by Bacon 32 years earlier (*Conference of Pleasure*, 1592), and we now know for certain that King John and Henry VIII could not have been written without the aid of Bacon, and in the first you will find, "Let go the hand of that arch-heretic" (III, 1, 192) and in the second, "He's a most arch-heretic, a pestilence that does infect the land" (V, 1, 45). Clearly the all-knowing Dictionary does not tell you all it knows, and it would seem that Dr. Abbott was too flattering when he said, "Not till the all-knowing Dictionary appears shall we be in possession of the whole truth."

* Compare No. 16 above.

Now look up "traducement." This word was used by Bacon earlier (*Adv.*, I, 3, 3,—1605) and more often than by Shakespeare (*Coriol.*, I, 9, 22,—1623). The example from Shakespeare is recorded, but no example from Bacon. Many more examples of these omissions might be given but it is a mere waste of time.

In 1595, two years after the publication of *Venus and Adonis*, William Covell, student of Christ's College, and afterwards fellow of Queens' College (1589) published in the University his "*Polymanteia*," but did not put his name to it. There is a copy of it in the Cambridge University library, another in the Bodlean at Oxford, another in the British Museum, and another in the Marsh library in Dublin. There is also a copy of the second issue in the Folger library at Washington, with Covell's name to it, but I cannot hear of any copy of this second issue in the British Isles.

This book tells us that the author of *Venus and Adonis* was educated in the University, and afterwards at the Inns of Court; and you may guess which University by "where earth-delving conies keep," because the word "keep," in this sense, is not used in Oxford University, nor was it used there in Bacon's time.

When people first began to advance Bacon's name as the principal author of the plays, the Stratfordians called it "madhouse chatter," but when they realized that most of the inmates of the madhouses in England belonged to their own faction they no longer used this strange argument.

About twenty years ago an old Oxford scholar used to lunch with me and on one of these occasions there had been a leading article in *The Times* concerning the authorships of the Shakespeare plays. He had not seen it, but said the question had long ago been decided in Bacon's favour, and that in the sixties of last century he and a few eminent Latin and Greek scholars in Oxford University began to doubt whether a boy brought up in one of the grammar-schools which had recently been planted among the barbarians in England could have written *Hamlet* or *Love's Labour's Lost*, so they set to work to investigate the true authorship, and their conclusion was unanimously in favour of Bacon. This was, I think, the first time that a group of men had worked at the subject, although single individuals had already arrived at the same conclusion. The Cambridge men are perhaps a little slower than the Oxford men, and this may be because many of Bacon's works had remained in the Cambridge University library for more than three hundred years with the pages still uncut, so that I was forced to fetch a paper-knife before I could read them. That the particular scholar who used to lunch with me was not mad may be inferred from the fact that he won the Diamond Sculls, and had four other world's medals to his credit for athletics, and he could read Latin and Greek as fast as he could read English. He had indeed a sound mind in a sound body. Where will you find such another among our professors of English literature?

Pick up any book written by a professor of English literature and when you come upon a Chapter where an attempt is made to show some difference in opinion between Bacon and Shakespeare you can tell at once that not one of these professors has ever read Bacon's works with attention, otherwise they would not make the blunders they do. When Sir Sidney Lee tackled the subject it seems he was forced to ask other people their opinions, which is a sure sign that he had not studied Bacon's works. He shook hands with those who agreed with him, and turned his back upon those who did not, and yet those who disagreed with him knew far more about Bacon than his friends, but unfortunately their books are not to be found in many of our great municipal libraries, not even in the London library. Ask for the works of Judge N. Holmes, Mr. W. F. C. Wigston or Mr. Edwin Reed, and they cannot oblige you. What should we think of a judge who refused to hear both sides in a dispute?

Professor Caroline Spurgeon is a grave offender, and perhaps at her worst in dealing with Bacon, Shakespeare and the Bible; but as this is such a huge subject we must leave the reader to compare what she says on page 20 (*Shakespeare's Imagery*) with Mr. Richmond Noble's (*Shakespeare's Biblical Knowledge*,—1935). This entertaining book should be widely and attentively read. It would have been more entertaining if Mr. Noble had known as much about Bacon as he does about Shakespeare; in which case, after telling us that "Shakespeare was very fond of likening a lifetime to a span" (p. 79) he would surely have quoted the following from Bacon:—

"The world's a bubble, and the life of man less than a span."
(*Works*, VII, p. 271).

And he might also have referred us to Bacon's *Novum Organum* (II, XIII, 28), where he uses a "span," as a measure, three times in one paragraph.

Again, on page 78:—"This comparison of a life to a tale was a favourite of Shakespeare's."

Life is as tedious as a twice told tale.
(*K. John*, III, 4, 108).

Mr. Noble does not quote the next line, which is:

Vexing the dull ear of a drowsy man.

"We bring our years to an end as it were a tale that is told."
(Ps. XC, 9).

We may wonder why Shakespeare wrote "tedious"; for the next verse says, "So soon passeth it away and we are gone."

Here again, I think, Mr. Noble would have quoted the following from Bacon if he had been familiar with his work:—

As a tale told, which sometimes men attend,
And sometimes not, our life steals to an end.
(*Works*, VII, p. 279).

Do not the words "and sometimes not" express a kind of "tediousness" such as "vexing the dull ear of a drowsy man?" And if so, why did Bacon also think that life was tedious if "*the life of man* (is) *less than a span*," and if it "so soon passeth it away"?

"Behold, thou hast made my days as it were a span long."
(Ps., XXXIX, 6).

If Bacon and Shakespeare thought that life was short and tedious, are we to conclude that they were ungodly? "For the ungodly said, reasoning with themselves, but not aright, our life is short and tedious." (*Wisdom of Solomon*, II, 1).

One more example from Mr. Noble's book. He justly remarks that Bacon and Shakespeare (p. 101) wrote "Sabaoth" when they should have written "Sabbath" Then, "whether Shakespeare later became wiser in the matter or not, certain it is that after the *Merchant of Venice* he left "Sabbath" and "Sabaoth" severely alone" (p. 102).

My own finding is that Shakespeare did not leave them alone but changed "Sabaoth" to "Sabbath" in the 1623 folio edition of the *Merchant of Venice* and *Richard III*. Even so, Mr. Noble does not tell us that Bacon did exactly the same. In the *Advancement of Learning* (1605) he writes "Sabaoth" (*Works* III, p. 77) but in the *De Augmentis* (1623) it is changed to "Sabbath," but for some reason or other the little Oxford edition of the "*Advancement*" (*World's Classics*) does not record "Sabaoth," but you will find it in Ellis and Spedding (*Works*, I, p. 822). Mr. Noble has missed a great number of passages in the plays which are drawn from the Bible. *Ecclesiastes* X, 1; *Proverbs*, XII; 10, XXIX, 21; XXV, 26, and many others are not mentioned at all, and the reason is that he was none too familiar with Bacon's works, but, in spite of these omissions, Mr. Noble's book is by far the best we have on this particular subject.

In translating the Bible, Bacon was sometimes a law unto himself. If he thought other translations did not express the Hebrew meaning he would give his own; and at times he would tell us, not what Solomon said but, what he thought Solomon meant; and in these things Shakespeare follows Bacon like a spaniel, and this is the surest way of determining that the two men are one and the same.

If Bacon sometimes wrote under the name of Nashe we should expect Nashe also to write "Sabaoth" for "Sabbath," and so he does: "*He made as much haste as he could to St. Albans, where he stayed one whole Sabaoth at the Christopher.*" (Vol. 1, p. 79). Is it not strange that Bacon, Shakespeare and Nashe should all take an interest in St. Albans, but none in Stratford-on-Avon? Nashe never mentions Bacon or Shakespeare, and Shakespeare never mentions Bacon or Nashe, but Bacon does write the names of the other two on the outside sheet of the *Northumberland MSS.* and it is quite certain that they all knew each other uncommonly well.

Observe now what mischief may be done by some of our professors of English literature. On page 29 (*Shakespeare's Imagery*) Professor

Spurgeon writes, "On certain abstract subjects (such as the action of time) they (Bacon and Shakespeare) held diametrically opposite views," and she quotes the following from *Lucrece*:—

> Time's glory is to calm contending Kings,
> To unmask falsehood, and bring truth to light.

Not only can it be proved that *Lucrece* could not have been written without the help of Bacon, but he says the same thing no less than ten times in his prose works.

"Shakespeare" fetched it from Aulus Gellius and so did Bacon:—

"Alius quidam veterum poetarum . . . veritatem temporis filiam esse dixit." (*Noctes Atticae*, XII, XI).

(Another one of the old poets . . . called truth the daughter of time);

Bacon "*Recte enim veritas temporis filia dicitur.*" (*Nov. Org.*, I, 84).

(For rightly is truth called the daughter of time).

Nashe "*Veritas temporis filia, it is only time that revealeth all things.*" (Vol. III, p. 41).

"Time sees and hears all, and will all reveal." (*Sophocles*).

If truth is the daughter of time, time must be her father, and if you turn to the title page of Bacon's first edition of the *New Atlantis* you will see old father time with his scythe bringing his daughter to light out of a dark cave, and round these figures are: "*Occulta veritas tempore patet.*" (Hidden truth comes to light by time); and if you turn to the fourth edition you will find an emblem on the title page which contains, "*Veritas filia temporis.*" (Truth is the daughter of time).

Other examples are:—

Bacon "*The inseparable propriety of time, which is ever more and more to disclose truth.*" (*Adv.*, II, 24, 1).

Bacon "*The inseparable property of time, which is daily to disclose truth.*" (*De Aug.*, VIII, III).

Bacon "*Let me give every man his due, as I give time his due, which it is to discover truth.*" (*Praise of Knowledge, Life*, I, p. 125).

Bacon "*Let great authors, therefore, have their due, but so as not to defraud time, which is the author of authors, and the PARENT of truth.*" (*Works*, I, p. 458).

Shak. Time's the King of men;
He's both their PARENT, and he is their grave." (*Pericles*, II, 3, 45).

Bacon "*So give authors their due, as you give time his due,*

which is to discover truth.'' *Promus*, *Works*, VII, p. 192).

Bacon ''*Time trieth troth.*'' (*Ib.*, p. 203).

Nashe ''*Experience and time try all things.*''
(Vol. I, p. 165).

Bacon ''*As time, which is the author of authors, be not deprived of his due, which is further and further to discover truth.*'' (*Adv.*, I, 4, 12).

Here then we have two examples from Bacon's *Advancement*; two from the *De Augmentis*; two from his *Promus*; two from the *New Atlantis*; one from his *Novum Organum* and one from his *Conference of Pleasure*. After all this you would think it impossible to find any professor of literature who would say as regards time and truth Bacon and Shakespeare held diametrically opposite views.

A lady wrote from London to say she had been talking to an intelligent man about Bacon and Shakespeare, and he said ''Their minds were diametrically opposite''; so we may see what mischief such books as Professor Spurgeon's may do, and the more so because her book is in both our lending and our reference library at Bath, and the gulls swallow all she says as if it were gospel truth, without attempting to investigate the matter for themselves. Worse than this is the fact that our municipal library does not keep books which are opposed to Dr. Spurgeon's views.

From the above quotations it will be seen that the office of time is to ''reveal'' (*Nashe*), to ''bring to light'' (*Shak.*), and ''to disclose truth'' (*Bacon*); but does not ''disclose'' come from the Latin ''discludere,'' which means to reveal or bring to light? and when Bacon and Shakespeare refer to birds they both use the word ''disclose'':—

Shak.

Anon, as patient as the female dove,
When that her golden couplets are DISCLOSED
Her silence will sit drooping.
(*Ham.*, V, 1, 309).

Bacon ''*It is reported by the ancients, that the ostrich layeth her eggs under sand, where the heat of the sun DISCLOSES them.*'' (*Syl. Syl.*,. § 856).

And when Hamlet's melancholy sat on brood, his uncle said,

Shak.

There's something in his soul,
O'er which is melancholy sits on brood,
And I do fear the HATCH and the DISCLOSE
Will be some danger. (*Ham.*, III, 1, 172).

Bacon ''*For birds there is double inquiry; the distance between the treading or coupling and the laying of the egg; and again between the egg laid, and the DISCLOSING or HATCHING.*'' (*Syl. Syl.*, §. 759).

When the "female dove" sits on her eggs to hatch them, she "revealeth," "bringeth to light," and "discloseth" the little "golden couplets," which are the result of the "treading or coupling." But, as Nashe says, "*It is only time that revealeth all things*," and when Bacon says "*the distance between*," he means the distance in time.

Professor Dowden, in his *Hamlet*, took some notice of "the hatch and the disclose" of "Shakespeare," but did not compare him with the "*disclosing or hatching*" of Bacon, not because he wished to conceal this comparison, but because he had not read Bacon with attention.

Now, Professor Dowden also took some interest in Shakespeare's "life in excrements," as we shall see.

In preparing the land (of garden or farm) for making it more fruitful, men use muck, compost and excrement. Professor Spurgeon quotes "Money is like muck, not good except it be spread," and says this is "a remark peculiarly characteristic of Bacon." Not so, Professor Spurgeon, Bacon fetched it from Mr. Bettenham and so did "Shakespeare."

Bacon "*Mr. Bettenham, reader of Gray's Inn, used to say that riches were like muck; when it lay upon a heap, it gave but a stench and ill odour; but when it was spread upon the ground, then it was the cause of much fruit.*"*
(*Works*, VII, p. 160).

Nashe "*As the hog is still grunting, digging and rooting in the muck, so is the usurer still turning, digging and rooting in the muck of this world.*" (Vol. IV, p. 150).

Shak. "The common muck of the world" (Money).
(*Coriol.*, II, 2, 130).

As regards "compost":—

Bacon "*We have great variety of composts . . . for the making of the earth fruitful.*" (*New Atlantis*).

But compost also makes the weeds grow; therefore,

Shak. Do not spread the compost on the weeds
To make them ranker. (*Ham.*, III, 4, 151).

As regards excrements:—

Shak. Your bedded hair, like life in excrements,
Start up and stand on end.
(*Ham.*, III, 4, 121).

To understand the meaning of "life in excrements" we must turn to Bacon's *Sylva Sylvarum* (*Works*, II, p. 475), where he has hotbeds made of various excrements (cow, horse, swine, etc.). Upon these

* This remark about money and muck spread from one to many other authors. (See *Baconiana*, July, 1941, pp. 222-3.)

he has sifted earth; and upon this earth he has seeds sprinkled, which had been previously steeped all night in water mixed with cow-dung. He watches the effect day by day. In one of the beds "*the turnip-seed and the wheat came up half an inch above ground within two days after, without any watering.*" During this time the sifted earth had been stealing, feeding and breeding by a composture stolen from excrements; so, as Timon says, "The earth's a thief that feeds and breeds by a composture stolen from general excrements."

(*Timon*, IV, 3, 445).

This young wheat, this life in excrements, resembles the hair on the top of the head of a northern European cut to within half an inch of the scalp. Shakespeare and Bacon, following Aristotle, make the same mistake in speaking of hair as excrements. They are outgrowths but not excerned. Hairs, nails, horns of beasts and feathers of birds are all outgrowths, which feed and breed by the blood. A wart is also an outgrowth and so is the mistletoe. They are both fixed parasites, the one is a blood-sucker and the other a sap-sucker. Prof. Dowden would have us substitute "outgrowths" for "excrements," but what sense is there in saying "Your bedded hair, like life in outgrowths, start up and stand an end," when outgrowths may grow in any direction? The mistletoe more often grows downwards than upwards, and a wart grows perpendicular to any part of the body where it happens to be; on the sole of the foot it grows downwards.

Observe once more what confusion Professor Dowden makes of the "dram of eale" passage in *Hamlet* (I, 4), which, if he had read Bacon's *De Augmentis* (VIII, II, parabola XI), he would have seen that this passage was intended to be but a modified form of Ecclesiastes X, 1, and he would also have known that Bacon was the first man in the world to explain it, and that (excepting Nashe) Bacon knew more about Hamlet than any man that has ever lived before or since its production, for the simple reason that he was the principal author of it.

Shelley says, "Bacon was a poet" (*Prose*, Vol. II, p. 8), but many will tell you that Bacon was not a poet. If so, why did Bacon write to a friend, and a poet, asking a favour of him and end his letter with "*so desiring you to be good to concealed poets*"; as much as to say, my chief occupation is writing poetry, but I do not wish it to be known. His friend should have destroyed this letter; but, however, it has come down to us. (*Life*, III, p. 65).

Now, if a man writes poetry and does not wish it to be known, he must write under some other name or no name at all. Again, if Bacon was not a poet, why did the poets of the day bring their verses to him for his condemnation or approval, as he intimates that they did in his *De Augmentis* (VIII, II)? And why does James I refer to him as "Apollo," as he does in a marginal note (*Life*, V, p. 276)? And why did Bacon, toward the end of his life, write, "*I have though in a despised weed procured the good of all men?*" Bacon himself tells us that a weed is a cloak to hide a man's identity:—

"This fellow, when Perkin took sanctuary, chose rather to take a holy habit than a holy place, and clad himself like a hermit and in that WEED wandered about the country, till he was discovered and taken."

(*Hist.* Hen. VII).

But why should Bacon wish to disguise himself and remain concealed?

First, because stage-playing in his time was looked upon as a thing of low repute:—

"It is a thing indeed, if practised professionally, of low repute (the Latin word is *"infamis"*); *but if it be made a part of discipline, it is of excellent use. I mean stage-playing: an art which strengthens the memory, regulates the tone and effect of the voice and pronunciation, teaches a decent carriage of the countenance and gesture, gives not a little assurance, and accustoms young men to bear being looked at."* (*De Aug.*, VI, IV, near the end.)

In another place, speaking of *"Dramatica pöesis,"* he says,

"Dramatic Poesy, which has had the theatre for its world, would be of excellent use if well directed. For the stage is capable of no small influence both of discipline and of corruption. Now of corruptions in this kind we have enough; but the discipline has in our times been plainly neglected. And though in modern states play-acting is esteemed but as a toy, except when it is too satirical and biting; yet among the ancients it was used as a means of educating men's minds to virtue. Nay, it has been regarded by learned men and great philosophers as a kind of musician's bow by which men's minds may be played upon. And certainly it is most true, and one of the great secrets of nature, that the minds of men are more open to impressions and affections when they are gathered together than when they are alone." (*De Aug.*, II, XIII).

Is not this true of the Shakespeare plays?

Bacon continued:—

*"The example which I shall give, taken from Tacitus, is that of one Vibulenus, formerly an actor, then a soldier in the Pannonian legions. . . ."** (*De Aug.*, VI, IV; *Works*, IV, p. 496).

In the *Advancement of Learning* (1605) Bacon shows how men's minds were played upon by this man, and how he *"put the Pannonian Armies into an extreme tumult and combustion."* (*Adv.*, II, 19, 2—Oxford edition, 1929, World's Classics), and how he played upon them may be found in this little book.

Then, again, Bacon aspired to be a statesman, and

"Poets were ever thought unfit for state."

(The play of *Sir Thomas More*, III, 2, 219).

Again, writing under the name of Nashe, he says,

* For Pannonians in Shakespeare see *Cymb.*, III, 1, 74, and III, 7, 3.

> *"To those that demand, what fruits the poets of our times bring forth, or wherein they are able to prove themselves necessary to the state? Thus I answer—First and foremost they have cleansed our language from barbarism, and made the vulgar sort, here in London, to aspire to a richer purity of speech, than is communicated with the commonality of any nation under heaven. The virtuous by their praises they encourage to be more virtuous,"* etc.
>
> (*Nashe*, Vol. II, p. 61—1592).

Compare Bacon—"*Used as a means of educating men's minds to virtue.*"

In his prose works Bacon did his best to leave Aristotle behind, and to "*enlarge the bounds of human empire,*"* but, in these, he makes no attempt to hide his identity. Therefore when he says, "*I have though in a despised WEED procured the good of all men,*" he must have some other work in mind. Now the plays have done a great deal to procure the good of all men, or at least all Englishmen. They have made England and the English language known all over the world; and what a monster of ingratitude must that Englishman be, who says, "What does it matter who wrote the Shakespeare plays?"

Bacon and Shakespeare were both interested in the 104th Psalm. Bacon in his verse translation writes of:

> "the digging conies,"
>
> (*Works*, VII, p. 282).

while Shakespeare in the line from *Venus and Adonis*, quoted in this article in connection with the Cambridge expression "keeps," has:

> "earth-delving conies."

The Bible does not use either "digging" or "delving." Surely this helps to show that Bacon wrote *Venus and Adonis*. What the Bible says is:

> "The high hills are a refuge for the wild goats; and the rocks for the conies."

In his *Apoththegms*, Bacon tells a little joke about conies:

> "A company of scholars going together to catch conies, carried one scholar with them, which had not much more wit than he was born with; and to him they gave in charge that, if he saw any, he should be silent for fear of scaring them. But he no sooner espied a company of rabbits before the rest, but he cried aloud, 'Ecce multi cuniculi!' which in English signifies, behold many conies; which he had no sooner said, but the conies ran to their burrows: and he being checked by them for it answered "Who the devil would have thought that the rabbits understood Latin?"

This shows how fond Bacon was of conies and their habits.

* *New Atlanits*, near the end.

THE REALITY, IDEALISM, HUMOUR AND SENSITIVITY OF BACON IN SHAKESPEARE.

By Roland Hunt, Ps.D.

THAT distinguished Chinese philosopher-psychologist, Lin Yutang, makes the following brilliant estimate of the world's renowned men.*

"Mankind," he says, "seems to be divided into idealists and realists, and idealism and realism are the two forces moulding human progress. The clay of humanity is made soft and pliable by the water of idealism, but the stuff that holds it together is after all the clay itself, or we might all evaporate into Ariels. The forces of idealism and realism tug at each other in all human activities, personal, social and national, and real progress is made possible by the proper mixture of these two ingredients, so that the clay is kept in a pliable, plastic condition, half moist and half dry, not hardened and unmanageable, nor dissolving into mud. The soundest nations, like the English, have realism and idealism in proper proportions, like the clay which neither hardens and gets past the stage for the artist's moulding, nor is so wishy-washy that it cannot retain its form. . . . . .

"Very fortunately, man is also gifted with a sense of humour, whose function is to exercise criticism of man's dreams, and bring them into touch with the world of reality. It is important that man dreams, but it is perhaps equally important that he can laugh at his own dreams. That is a great gift, and the Chinese have plenty of it. A sense of humour seems to be closely related to the sense of reality, or realism. If the joker is often cruel in disillusioning the idealist, he nevertheless performs a very important function by not letting the idealist bump his head against the stone wall of reality to receive a ruder shock. Sometimes the gentle warning of the humourist saves the patient's life.

"I have often thought of formulas by which the mechanism of human progress and historical change can be expressed. They are as follows:

Reality — Dreams = Animal Being.
Reality + Dreams = A Heart ache (usually called Idealism).
Reality — Humour = Realism (Conservatism).
Dreams — Humour = Fanaticism.
Dreams + Humour = Fantasy.
Reality + Dreams = Humour, Wisdom.

"On this basis the following are the pseudo-scientific formulations of Lin Yutang for the characters of certain philosophers and poets. Let 'R' stand for a sense of reality, 'D' for dreams (or ideal-

* The author appreciatively acknowledges permission by Messrs. Wm. Heinemann, Ltd., to quote from Mr. Lin Yutang's book, "The Importance of Living." (15s. net.)

ism), 'H' for a sense of humour—and one more important ingredient—'S' for sensitivity. Further, let '4' stand for 'abnormally high,' '3' stand for 'high,' '2' for 'fair,' and '1' for 'low,' and we have the following pseudo-chemical formulas for a few celebrated world-thinkers:

Shakespeare[1]	=	$R_4 D_4 H_3 S_4$
Heine	=	$R_3 D_3 H_4 S_3$
Shelley	=	$R_1 D_4 H_1 S_4$
Poe	=	$R_3 D_4 H_1 S_4$
Li Po	=	$R_1 D_3 H_2 S_4$
Tu Fu	=	$R_3 D_3 H_2 S_4$
Su Tungp'o	=	$R_3 D_2 H_4 S_3$

In a footnote the philosopher adds: "I have hesitated a long time between giving Shakespeare 'S_4' and 'S_3'. Finally his 'Sonnets' decided it. No school-teacher has experienced greater fear and trembling in grading a pupil than I in trying to grade Shakespeare."

Note Lin Yutang says: "THE SONNETS." Why the Sonnets?

Let us examine and see how the wealth of experience and soul-power contained in The Sonnets fit the character of William Shakespeare, the man of Stratford, and the other "Shake-speare," the great of soul—the universalist.

Analysis of the life of Shakespeare (such as is known) on this basis:—

R_4 Upon what can one fasten in "Shakespeare's" private life to substantiate the high degree of realism that R_4 connotes? His early life at Stratford? In London? Or later again at Stratford as a "man of property?; his lawsuits, his marriage; his death; his will? Nowhere can we find a peg of experience on the grand scale to hang the mantle of weighty realism in either his private world or his doings in the "world-at-large," such as they were. No, all is commonplace and mediocre. At best this "Shakespeare" could not be rated higher than R_2.

D_4 (Or Idealism). This degree of idealism is so exceptionally high that the flame of the quality must necessarily have suffused most brilliantly the private and worldly life of such a man. But this extraordinary degree of idealism was not sufficiently evident in the Stratfordian's individual, family, or professional, life. As an actor he should have been outstanding in the first rank. But nowhere can be gleaned more of this quality than to warrant the assessment of D_2—if that much.

H_3 This princely gift of humour could only make high-spring from the depths of despair and the far-reach of experience. Was this acuity, of such high degree, apparent in the bawdiness of "Shakespeare's" early life at Stratford? or in London?, in the essence of his paltry lawsuits? or in the meanness of his will? Perhaps there was humour of a kind, but hardly of a quality or degree to merit more than H_1.

S_4 This assessment suggests sensitivity of absolutely the first quality, that must necessarily have permeated every department of the author's life. Was this marked degree of human feeling apparent in his law-suits? As a mercenary petty money-lender exacting his toll from his victims? Perhaps there was sensitivity of a kind, but it would seem mostly to be in the pocket. Was this sensitivity of high degree apparent in the circumstances of his marriage? In the callousness of his desertion? In his local repute? Is it apparent in his later life in the self-complacency of a petit bourgeois of Stratford? who was evidently more concerned in acquiring the satisfactions in things rather than in the finer senses. Again, was this great sensitivity apparent in his will, one of the most extraordinary wills of all time? It certainly revealed that he considered no one much save one Will Shakespeare the actor. No, all the records point to him as having been a moderately coarse fellow, and S_1 might be well-considered as complimentary assessment.

According to Lin Yutang's formula this "Shakespeare" rated somewhat below the average Englishman of the present day which he grades as $R_3D_2H_2S_1$. But it should be very carefully noted that Lin Yutang remarks, quite pointedly, that of all Shakespeare's works the Sonnets alone caused him to give the writer such exceptional rating. Why? Because The Sonnets form a private diary, a revealing document of the soul of the writer. They uncover the private and outer life and history of a man moving in deep waters; of a soul awakened, frustrated, denied, inspired, yet living intimately in the swim of great events, and dealing confidently and diversely with people and matters of great moment. Who was this person?

Let us analyse the known and revealed life of Francis Bacon and weigh it against Lin Yutang's formula.

R_4 Events in the life of Francis Bacon that could have developed this exceptional degree of realism:—The realization of his royal birth; his education in England and abroad; his life at Court; his appointment in the English ambassador's suite to the court of France, and his subsequent foreign travel; his training and practice in Law; his later relationships with Elizabeth and the Crown; his broken betrothal to Marguerite de Valois at the Queen's command; his realization finally of the futility of obtaining recognition of his royal origin; the denial of the right to succession; facing the facts of non-recognition, his subsequent marriage to a commoner; the stark realism of being compelled to prosecute his brother which resulted in his brother's execution; his tenure of high office as Lord Chancellor; his impeachment; the command of James I. to "desert his defence" and to plead guilty to the charges of corruption of which he was innocent; his subsequent great fall; the saving reality—the establishment and preservation of his "pen-self."

D_3 His idealism of the Queen, his Mother, as expressed in the early Sonnets, his youthly aspiration for recognition as a Prince of Tudor, and his later dreams of succeeding to the throne; his idealism of Marguerite de Valois*; his idealism of statecraft; the creation of his "dream-self" which he made famous in the plays and sonnets; the idealism of the sonnet-dedications; the poet's supplications to his muse "Pallas Athene,"[1] to Apollo,[1] etc.; the vent to his idealism afforded in the character(s) of his plays; the lofty idealism of his philosophical treatises; the imaginative genius of his symbolical and cypher writing; his identification with Masonry and the Brethren of the Rosicrosse—all bespeak a transcendent idealism.

H_3 Humour of a high order alone made possible patient tenure of the position of "Royal Genius" unrecognised; without the high degree of this "saving grace" impetuosity and righteous indignation might easily have led him to declare himself thereby losing his head (in more than one way) and the later "royal" rewards from his pen; he achieved exercise for his humour in the Sonnets and plays; he showed his capacity for humour in the creation of his "other-self," and in his shafts of subtlety (in the Sonnets) at the Queen and her counsellors; there was possibly corrective humour in prosecuting Essex; the Queen having promised to pardon him.

S_4 All through his youth the denial of princely recognition developed his early sensitivity, and later the denial of succession to the throne increased it; the subtlety of his sensitivity was also developed through his experiences at the courts of Europe, and his foreign travel; his admiration of and desire to wed Marguerite de Valois—the frustration of his heart's desire by the Queen; the subsequent frustrations (largely through the fears of the Queen) to his public life and political career; his impeachment in high office on the false charges of corruption; his defence denied by his king's command; his subsequent fall and martyrdom. His intellectual sensitivity is highly apparent in Baconian philosophy; his personal and heart sensitivity, in the Sonnets; his political and universal sensitivity evident at all angles in the Sonnets and Plays.

Thus, if "Shakespeare," the man of Stratford, according to impartial records, may be rated at something less than the present-day average Englishman, his prototype possibly, then the real writer of the Sonnets was a man of wider (world) interests, greater experience, and deeper feelings beyond the ties of nationality. In his philosophies he stands forth a universalist. Let us re-read the Sonnets and Novum Organum and place our estimates and credits where they belong.

* See "Shake-speare's" Sonnet Diary of 'The Secret History of Francis Bacon,' by Alfred Dodd. (Daniel, 4s. 6d.)

MARSTON, SHAKESPEARE and BACON.

The Scourge of Villanie (1599), edited by Dr. G. B. Harrison and published by John Lane in 1925, is reprinted line for line and page for page with the original. It should be in the possession of every Baconian, for there are several allusions to the plays and poems —Richard III (on pp. 61 and 65), Romeo and Juliet (pp. 65 and 107), Midsummer Night's Dream (pp. 61 and 95), and Venus and Adonis (p. 78). There are also sly allusions to Bacon as a concealed poet, but Marston himself wrote under a pseudonym—"W. Kinsayder." One of the most striking of these occurs on pages 32 and 33. The first few lines read:—

On page 32.

Redde, age, quae deinceps risisti.

When some slie golden-slopt *Castilio*
Can cut a manors strings at Primero,
Or with a pawne, shall give a lordship mate
In statute staple chaining fast his state,
What Academicke starued Satyrist
Would gnaw rez'd Bacon, or with inke black fist
Would tosse each muck-heap for som outcast scraps, &c.*

On page 33.

Redde, age, quae deinceps risisti.

Whilst I (like to some mute *Pythagoran*)
Halter my hate, and cease to curse and ban
Such brutish filth. Shall *Matho* raise his name,
By printing pamphlets in anothers name,
And in them praise himselfe, his wit, his might,
All to be deem'd his Countries Lanthorne light?
Whilst my tongue's ty'de with bonds of blushing shame
For feare of broching my concealed name.

Matho is very successful as a concealed poet and has aroused Marston's jealousy. I particularly call attention to his being called a "Lanthorne light" (p. 33, line 6), for it is suggestive of a Beacon (then pronounced as Bacon). Moreover, it is very remarkable to find line 6 on the opposite page mentioning "rez'd Bacon." The word "reze" is an obsolete form of "raise," and on the opposite page, line 3, we have "Shall *Matho raise* his name?"

* The reasons why line 5 begins under the first letter of the 2nd word of line 4, and line 7 begins with a small "w," are not apparent.

On page 95 (Satyre IX) we find:

I am too mild, reach me my scourge againe,
O yon's a pen speakes in a learned vaine.
Deepe, past all sence. Lanthorne and candle light,
Here's all invisible, *all mentall spright*.
What hotchpotch, giberidge, doth the Poet bring?
How strangely speakes? yet sweetly doth he sing.

Here again we have the "Lanthorne" allusion in connection with a concealed writer. It seems that Marston had "A Midsummer Night's Dream" in mind and did not appreciate the language put into the mouths of the Fairies. If so, he must have been acquainted with the play in performance or in manuscript, as the first known edition was 1600.

R.L.E.

LORD BACON AND THE THEATRE.

By L. Biddulph.

FOLLOWING on Mr. R. L. Eagle's admirable article, "Lord Bacon was a Poet" (Baconania, October, 1942) it may not be out of place here to note how often, frequently in most unexpected context, Francis of Verulam refers to, or uses, the theatre to illustrate in a most dramatic manner his writings on widely dissimilar subjects. A striking example of this is to be found in his "History of the reign of King Henry the Seventh," where allusions to the theatre are made over and over again.

How striking and imaginative is the opening of the narrative of the impersonation of Richard Duke of York by Perkin Warbeck! It is no doubt familiar to most Baconians, but it will bear repeating. It commences near the end of page 112 (edition of 1622; page 104, Cambridge edition, 1881). Bacon writes as follows—it should first be stated, however, that there is a double blank space between the end of the preceding paragraph and the commencement of the account of the impersonation by Perkin Warbeck, which starts with a very large Capital A, thus, to attract the reader's attention.

"At that time the King began again to be haunted with *Spirits* by the *Magicke* and curious Arts of the *Lady* MARGARET, who raysed up the *Ghost* of RICHARD Duke of *Yorke* second son of King EDWARD the Fourth, to walk and vex the King. This was a finer *Counterfeit Stone* than LAMBERT SIMNELL better done and worne upon greater hands, etc."

This is an example of peculiarly imaginative and dramatic writing in a serious work. The Lady Margaret mentioned was Duchess of Burgundy and a sister of Edward the Fourth. Further on Bacon says:—

"The Lady Margaret (whom the King's friends called JUNO because she was to him as JUNO was to ÆNEAS, stirring both *Heaven* and *Hell* to do him mischief) for the foundation of her particular practices against him did continually by all means possible nourish, maintain and divulge the flying opinion that RICHARD *Duke* of *Yorke* (second son to EDWARD the Fourth) was not murdered in the Tower, but saved alive."

Perkin Warbeck is represented in this history as the great Impostor and counterfeit Prince who deceives the King of France and also that of Scotland. If Henry the Seventh had been dramatised, I think that there can be little doubt that the rebellion of Perkin Warbeck would have loomed large in the plot of the Play.

The narrative ends up as follows, with the execution of Perkin, pp. 194-5:—"This was the end of that little cockatrice of a King that

was able to destroy those that did not espie him first. It was one of the longest *Plays* of that kind that hath been in memory and might perhaps have had another end, if hee had not met with a king, both wise, stout and fortunate." Eighty-four pages out of a total of 248 are devoted to the action of what the author himself calls a "Play."

On referring to the narration of the preceding plot of Lambert Simnell, we find similar allusions to the Stage and Plays. On page 20, referring to the preparation of Lambert Simnell's plot, he says:—

"But here is that which hath no appearance; that this priest (one Richard Simon) being utterly unacquainted with the true Person according to whose Patterne he should shape his *Counterfeit*, should think it possible for him to instruct his *Player*—either in *gestures* and *fashions* or in recounting matters of his past life and education." Again, on page 23, he writes:—"But yet (the priest) doubting that there would be too neare looking and too much *Perspective* into his Disguise if he should shew it here in *England* hee thought good (after the manner of *Scenes* in *Stage-Plays* & *Maskes*) to show it afarre off; etc."

Turning back again to page 21, we read:—"speaking of the Queen Dowager as having personal grievances against Henry with regard to the treatment of her daughter, and none could hold the *Booke* so well to prompt and instruct the *Stage-Play*, as she could."

Again, on page 36, we find another reference to the Theatre. Speaking of the collapse of Lambert Simnell's rebellion, he says:—

"For which cause he was taken into service in his court to a base office in his *Kitchin*; so that in a kind of *Mattacina* of human fortune he turned a *Broach* that had worne a *Crown*; Whereas Fortune commonly doth not bring in a *Comedy* or *Farce* after a *Tragedie*."

But it is not only in highly dramatic scenes such as the foregoing that Bacon introduces mention of the theatre and the stage; even in his philosophical works the theatre seems ever to be in the background of his mind ready to peep out as a figurative allusion to illustrate some thought and present it to the reader's mind like some vivid picture. Take the doctrine of Idols in the "Novum Organum":—"Four kinds of Idols," says Bacon, "beset the human mind." He calls them Idols (*not* errors nor false ideas or conceptions) representing them as real visible objects. They are Idols of the Tribe, Idols of the Den, Idols of the Market Place, and finally Idols of the Theatre. The theatre and the stage is still before his mind's eye, even when discussing Philosophical errors. He cannot keep away from his theatre.

Now let us turn to the translation of the 90th Psalm, lines 3 and 4:

"O Lord, thou art our home to whom we fly,
And so hast always been from age to age.
Before the hills did intercept the Eye,
Or that the Frame was up of earthly *Stage*
One God thou wert, and art, and still shall be
The Line of Time, it doth not measure Thee."

By which he clearly likens the world to a Stage just as Shakespeare did. But if we turn to the 1611 version of the Bible we do not find any reference to the Stage there. We read—Before the mountains were brought forth, or ever thou hadst formed the earth and the world, etc. Here, then, there is no reference to a Stage, but Bacon could not refrain from bringing in a simile to it in his metrical version; the idea is in the back of his mind all the time.

Now let us look at the Essays. Take first the Essay on Love. Here he plunges straight away into his favourite subject:—

"The Stage is more beholding to Love than the life of man. For as to the Stage Love is ever matter of Comedies and now and then of Tragedies."

Now take his Essay "Of Great Place," No. 11, where he writes ". . . conscience of the same (merit and good works) is the accomplishment of man's rest. For if a man can be partaker of God's Theater, he shall likewise be partaker of God's rest."

The Essay on Masques and Triumphs is unaturally allusive to the theatre and the reader may consult it for himself.

In the essay of Truth, he writes:—"This same Truth is a Naked and open daylight that doth not show the Masques and Mummeries half so stately and daintily as candle lights."

Again:—". . . . leave other men their turn to speak. Nay, if there be any that would raigne, and take up all the time, let him find meanes *to take them off & bring others on*." (*Essay* No. 32 *on Discourse*.)

"I have given the rule, where a man cannot fitly play his own part, if he have not a friend, let him quit the *Stage*." (*Essay on Friendship*.)

"Books will speak plain when Councillors blanch, therefore it is good to be conversant in them; especially the Books of such as themselves have been upon the Stage." (*Essay of Counsel*.)

The above quotations are by no means exhaustive, but are taken at random. A complete concordance of Bacon's works would yield some most astonishing results, and open the eyes of scholars as to the enormous range and variety of the imagery of Bacon's mind.

Let us now turn to one of his charges as Attorney against Robert Carr, Earl of Somerset, for the poisoning of Sir Thomas Overbury:—

"For this his Majesty's virtue of Justice, God hath of late raised an occasion and erected as it were a Stage or Theatre, much to his honour for him to show it and act it." (Spedding, *Life*, V, 214.)

"Wherein Mr. Lumsden plays his part." " (*Ibid*, 219.)

"Then was the time to execute the last Act of the Tragedy." (*Ibid*, p. 316.)

"There must be time for the Tragedy to be acted." (*Ibid*, p. 319.

"Acts preparatory to the middle acts, they are in eight several points of the Compass as I may term it." (*Ibid*, p. 319.)

On page 232 Spedding, in his narration of events, seems to have

been stage-bitten by Bacon's allusions, for he (Spedding) says:—"... the prosecution for the murder was postponed, and the *stage* was left clear for the other business (urgent State affairs).

In his correspondence, which was extensive, Bacon makes frequent allusions to the Stage and the Theater, but it is not proposed to touch on these in the present article. In his Promus notes (that most invaluable storehouse of things new and old) there are peculiar references to the stage and one is tempted to suspect that some of the Shake-speare plays themselves are hinted at, such as:—

"One and one other are sufficient for the largest Stage.
Tragedies & Comedies are made of one Alphabet."
(*Durning Lawrence*, p. 219.)

All is well that endes well,—and "Of a good begyning comes a good ending." (*Durning Lawrence*, p. 240.)

The Promus notes might well have been described as an Alphabet for the construction of Comedies and Tragedies, for they are the seed bed of many thoughts in the Great Folio of 1623.

Besides the above references given, there are others to be found in the *Advancement of Learning*, the *De Augmentis*, and other of his philosophical treatises, to which reference will be made in a further number.

The problem as to whether spelling should be made to conform to pronunciation is a very old one.

In Bacon's time there appears to have been a controversy on the subject, for we find him writing in the De Augmentis Wats edition, 1640, Bk. iv, p. 264:—"The vulgar Orthography hath brought forth unto us a controversie, and question namely, whether words should be written as they are spoken or rather after the usual manner. But this kind of writing which seems to be reformed, i.e., that writing should be consonant to speaking is a branch of unprofitable subtleties for pronunciation itself encreases & alters the fashion; & the derivation of words especially from forain languages are utterly defaced . & extinguished. In brief, seeing writing according to the received custom doth noway prejudice the manner of speaking,—to what end should this innovation be brought in?"—L.B.

"'ALSO' RAN.

By W. S. Melsome, M.A., M.D.

"Shakespeare's sparing use of *also* would in itself suffice to disprove the Baconian theory if any proof were needed beyond the evidence of history and of psychology. For in Bacon *also's* abound, and I have counted on four successive pages of Moore Smith's edition of the New Atlantis 22 instances, exactly as many as are found in the whole of Shakespeare." (*The Growth and Structure of the English Language*, by Otto Jespersen,* note, p. 201.)

THIS is perhaps the strangest argument that has ever been urged against the "Baconian theory."

We might likewise argue that Bacon's sparing use of *also* in the 26 long pages of his *Conference of Pleasure* would in itself suffice to disprove that he wrote the last 10 pages of the *New Atlantis* where there are more than 50 *also's*.

And the sparing use of *also* in the first 10 pages of the *New Atlantis* would in itself suffice to disprove that he wrote the last 10 pages; and the sparing use of *also* in Bacon's *Essex Device* would do equally well to disprove that he wrote any of the *New Atlantis*.

Shakespeare never mentions Tacitus, yet Tacitus was his favourite author for history; and he never writes Heraclitus, which Bacon so often does, yet he knew as much about him as Bacon did, but calls him "the weeping philosopher" (*Merchant*, I, 1, 53). Again, Shakespeare never uses the word *Bible*, but this does not in itself suffice to disprove that he ever read it. Bacon often writes Briareus, Shakespeare only once (*Troilus*, I, 2, 29), but if you read the plays with attention you will find him elsewhere, but without his actual name.

Driving from Chewton Mendip to Wells there was a field on the left which was yellow with ragwort, and another on the right which was pink with French rose-bay, and very little ragwort, but it never occurred to me to argue that the sparing use of ragwort on the right would in itself suffice to disprove that both fields belonged to the same estate. But

"What do you read, my lord?"
"Words, words, words."
"I mean the matter, my lord."

Well, the matter is this:—Bacon, in the last 10 pages of the *New Atlantis*, is recording the riches of Salomon's House, which was first printed in 1627, and as Shakespeare does not record the riches of

*Dr. Jespersen, who died early in May at the age of 83, was Professor of English at Copenhagen University.

Salomon's House we do not know how often he would have used *also* in doing so. It would be mere guesswork; but we do know that when a great collector of plants from all parts of the world visits another man with a similar appetite, we shall have *also's* abounding. While one tells his tale the other interrupts many times with "We *also* have such and such from China and Japan, and we *also* have such and such from Brazil," and so on; so that the abundant use of *also* will depend upon the subject. Change the subject and you get rid of the *also's*. I could send you to scores of pages in Bacon's prose where you will not come upon a single instance of it. Dr. Jespersen says that when Shakespeare writes *also* it will be found chiefly in his prose, and this is true, for I calculate that rather more than four-fifths are in his prose and rather less than one-fifth in his poetry; but how does this compare with Bacon? Turn to his acknowledged poems (Spedding, Works VII, pp. 269-286) and you will not come upon a single *also*. Therefore Bacon's sparing use of *also* in his poems does not in itself suffice to disprove that Bacon was also the author of his prose works; but what a waste of time is this counting of words which leads us nowhere. If the learned Dr. Jespersen had been able to tell us whether Bacon derived his knowledge of law from Shakespeare or the other way about 'we should have been greatly beholden to him, because, so far, no man has been able to solve this question. We will offer a wider field.' If Dr. Jespersen had shown us where Bacon and Shakespeare differ in opinion upon any subject about which they both write at the same period we should be still more beholden to him.

The laws of heredity preclude the possibility of any two men, even though born of the same immediate parents, thinking alike on all subjects. There is no instance of this in past or present times, and because Bacon and Shakespeare do not differ in opinion upon any subject about which both write at the same period is the principal reason why Baconians believe that these supposed two men are one and the same.

We are well aware that many men have claimed to have found some difference in opinion between them, but in every instance they have shown by their writing that they have not read the whole of Bacon's works, or, if they have, they have not read them with attention.

SHAKESPEARE FOLIO.

A New Version of the Dedication.

To the Reader.

This Figure that thou here see'st put,
It was for gentle Shakespeare cut;
The graver shows you all how Wise
It is to look with Seeing Eyes.
Three Hundred Years: and no Man's Wit
Had Sense to see this Coat's odd fit
Is half a Front, and half a Back,
With Dummy Face. Alas! Alack!!
If all the World's best Brains to-day
Can be so Gull'd, what can I say?
That after reading all these Plays
The World is Still in such a Maze.

M.F.B.

Anagram { FR ONT / BAC K } Fr. Bacon Kt

Both Bacon and Shakespeare seem to have had identical ideas on primitive men found in the West Indies and "the still vext Bermoothes." For we find the Poet saying in the play of "The Tempest," Act 2, Scene 3. Caliban on seeing Stephane and Trincule calls out "These be fine things, an' if they be not sprights, thats a brave god and bears celestial liquor. I will kneel to him."

Further on Stephane says: ". . . how now, Moon-calf, how doth thing ague?"

Caliban: "Hast thou not dropped from heaven?"

Stephane: "Out of the Moon, I do assure thee. . . . . ."

Then a few lines further on:—

Caliban: ". . . and I will kiss thy foot; I prithee be my god."

Then again at the end of the last scene:—

Caliban: ". . . . . what a thrice double ass
was I, to take this drunkard for a god."

If we now turn to the Novum Organum, para. 129, at the end of Book 1, we find Bacon writing:—

"Again let anyone but consider the immense difference between men's lives in the most polished countries of Europe and in any wild and barbarous region of the New Indies, he will think it so great that man may be said to be a god unto men, not only on account of mutual aid and benefit, but from their comparative states, etc."

See also Spedding's translation, IV, 114.

L.B.

MISS LEITH'S GIFT OF BOOKS TO PUBLIC LIBRARY.

Our members will be interested to hear that Miss Alicia Leith, one of our oldest Vice-Presidents, has presented 32 volumes of BACONIANA to Torquay Public Library, which has gratefully acknowledged the gift.

It is a matter of great satisfaction to the Bacon Society that another set of BACONIANA has thus been made available for consultation by the reading public both of the present and future generation.

The Society's journal, which has now been running for 50 years, is an unique publication, containing, as it does, the results of more than fifty years' patient study and research into the mazes and labyrinths of Tudor and Jacobean literature.

The Council is most grateful to Miss Leith for her generous gift to the cause to which she has devoted so much in love and labour, which has not been lost.

L. BIDDULPH.

NOTES.

Errata. In the article, *Facts that Fit*, April BACONIANA, page 79, mention is made of Lewis Theobald's alteration of the original text of *Julius Caesar*, viz., "First of March" to "Ides of March," which has stood since Theobald's edition of 1733—210 years ago. This was unfortunately printed as 21 years.

In the *Notes*, on page 100, in the sentence beginning "No sensible person could reasonably suppose that the Shaksperes had never heard of Sir Henry Goodere," the word "never" should be "ever." Readers are asked to alter their copies accordingly.

BACON AND SHAKESPEARE ON CÆSAR'S DEATH. On page 82 of April BACONIANA reference is made to the remarkable parallelism between Bacon's simile concerning the death of Caesar found in the Speech on Fortitude discovered in manuscript at Northumberland House in 1867:

"They came about him, being unarmed, and as a stag at bay,"

and Shakespeare's lines put into the mouth of Antony:

"Here wast thou bay'd brave heart,
Here didst thou fall; and here thy hunters stand
. . . . . .
O world, thou wast the forest of this hart."

Neither Plutarch, Suetonius nor any other source I have consulted draws this simile. Bacon's manuscript, written about 1592, was not published until 300 years later, and the only reasonable explanation is that both the play and the speech proceeded from the same brain.

"HAMLET, THE PRINCE OR THE POEM." Such is the title of a little book by Mr. C. S. Lewis, recently published by

Humphrey Milford. It does not justify a place among the reviews. The author blindly follows the Shakespearean "experts" in stating that there was an early play of *Hamlet* by Kyd. There is no evidence that any play concerning Hamlet was written by anybody other than Shakespeare. The reason for invoking Kyd is that *Hamlet* is mentioned in 1589 by Nashe, and this is too early to be practical from the orthodox point of view.

The author does not add to our knowledge about Shakespeare or *Hamlet*, but Baconians will agree with him when he says:

> "Those persons who are much accustomed to abstract contemplation are generally unfitted for active pursuits and *vice versa*."

This fits Bacon perfectly, as he himself confessed:

> "The contemplative planet carrieth me away wholly."
> (*Letter to Burleigh*).
> "I am fitter to hold a book than to play a part."
> (*Letter to Bodley*).

How frequently it happens that the orthodox come up against Bacon, either without knowing it, or without admitting it!

MORE ABOUT "HAMLET." *The Peterborough Advertiser* of 26th March reported at length a lecture given by Mr. H. B. Hartley, of the local Scientific and Archaeological Society. It was entitled "Who wrote *Hamlet* and Why?" Mr. Hartley fails to answer either question, but has to fall back upon a theory that the Almighty selected Shakspere of Stratford for this mission:

> "If God put the head of the man on Shakespeare (Mr. Hartley means Shakspere) it was not to be supposed that the restricted teaching of Stratford Grammar School could stop him!"

One would surely expect that Divine influence would also have guided his conduct in life, but the recorded facts prove that this was not the case, and this led Coleridge to exclaim, "What! Are we to have miracles in sport? Or, I speak reverently, does God choose idiots by whom to convey divine truths to man?"

As for the "Why?" of *Hamlet*, we are told that "it was probably for money!"

There lived, not long ago, a great scholar and an eminent lawyer who was M.P. for Peterborough. Mr. Hartley refers to Sir George Greenwood, but it does not seem that he has studied his books on the Shakespeare Problem very carefully. Had he done so, particularly pages 280-282 of *The Shakespeare Problem Re-stated*, he would not have uttered such nonsense, or anything so disparaging about Shakespeare or *Hamlet*. Whose opinion is the more valuable? The great scholar, who devoted so many years of his life to investigation into Shakespeare and his period, or Mr. Hartley?

He further stated in the course of his lecture that in Shakespeare's time, there was no copyright. On pages 298-306 of Sir George Greenwood's *Shakespeare Problem Re-stated*, Mr. Hartley will find 16th century copyright fully explained, and that "an author could restrain any person from publishing his manuscript, or could bring an action against him for so doing, so long as he had not disposed of his right to it; and that the publisher could prevent any other publisher from issuing the work." As to why "Shakespeare" suffered as he did at the hands of unscrupulous publishers, Sir George concluded that "he preferred to put up with the injustice done to him rather than appeal to the law for protection." If the author had been Shakspere of Stratford, action would undoubtedly have followed, but if the name of Shakespeare or Shake-speare screened a person who wished to conceal his identity, he had no alternative but to remain passive.

THE HISTORY OF GORHAMBURY. A book bearing this title was written by the Hon. Charlotte Grimston, and privately printed in 1826. Efforts to secure a copy have been unsuccessful. It is said to include a record of the brief Latin inscriptions painted on the panels in the gallery of Sir Nicholas Bacon's house. They were on various subjects applicable to human nature, as Love, Friendship, &c., such as formed the subject matter of Bacon's Essays, and which were more fully analysed in the Shakespeare plays. These inscriptions would undoubtedly have impressed Francis Bacon, and if they are found to have been equally and identically expounded in Bacon and Shakespeare, the evidence would form another link in the chain.

Lady Lumley, the accomplished daughter of Henry, Earl of Arundel, and wife of John, Lord Lumley, painted these inscriptions in a beautiful manuscript which was in the British Museum, but is at present inaccessible.

If any reader has, or can trace, a record of these inscriptions, the Editor would like to have a copy for inclusion, with translations, in a future issue of BACONIANA.

THE CHRISTOPHER INN, ST. ALBANS. In Dr. Melsome's article in this issue, there is a quotation from Nashe's *The Anatomy of Absurdity*, which was written in 1589 and published in 1590, mentioning this once famous inn. Dr. Melsome is satisfied, after much careful investigation, that Bacon wrote this work. The "Christopher" is no longer an inn, but the building still stands. It is a long, rambling structure with a gable at either end, and high up on the left-hand side as one enters the yard may be seen a 17th century corbel in the shape of a grotesque female figure, similar to others preserved in the Waxhouse Passage, leading from the High Street to the Abbey. The "Christopher" was in existence as an inn in the reign of Mary. David Garrick and Quin stayed there in 1765.

It was for long a place of resort for the City Fathers, banquets and other municipal festivities having been held there from the year 1591, until the erection of the Town Hall in 1830.

In 2 *Henry VI* (V-2), Shakespeare mentions another St. Albans inn, the "Castle." It stood at what is now the corner of Chequer Street and Victoria Street, and there is a tablet to mark the site. It was in front of this inn that the Duke of Somerset was slain,

> "So lie thou there,
> For underneath an alehouse paltry sign
> The 'Castle' in St. Albans, Somerset
> Hath made the wizard famous in his death."

It is well known that Shakespeare has several allusions to St. Albans, quite apart from the Wars of the Roses. Falstaff (*I Henry IV*, IV-2) refers to "my host of St. Albans," and in 2 *Henry IV* (II-2), Poins describes Doll Tearsheet as being "as common as the road between St. Albans and London." Would it not seem from this that the author of the play frequently travelled between the two towns? But it was off the route between London and Stratford-on-Avon.

St. Albans figures prominently in the drama. In Act III, Sc. 1, of *The Muses' Looking-Glass* (a comedy which is nothing less than a defence of the good influence of the stage), Thomas Randolph, M.A., of Bacon's College, Trinity, and a protégé of Ben Jonson, who was one of Bacon's friends and literary assistants, writes:

> Being born not for ourselves, but for our friends,
> Our country and our glory, it is fit
> We do express the majesty of our souls
> In deeds of bounty and magnificence.

Among the deeds was to be "the building of a pyramid at St. Albans." The play was written about four years after Bacon's death, and it is curious to find a suggestion for a perpetual monument at St. Albans following lines which are a paraphrase of Bacon's words in the *Proem* to *The Great Instauration*:

> "Believing that I was born for the service of mankind . . . . I set myself to consider in what way mankind might best be served. I thought that a man's own country had some special claims upon him more than the rest of the world."

Randolph wrote a long Latin elegy on the death of Bacon proclaiming him the rival of Phoebus who taught the Pegasean (or poetic) arts to grow and whose death was the cause of sadness among the Muses. Randolph also addressed a tribute in Latin to his very good friend James Shirley ("Amicissimo suo Shirleio"). Shirley, the dramatist, became a master at St. Albans School in 1623. He later took orders in the Church of England, receiving a living in the town of St. Albans. It may well be that Bacon interested himself in Shirley and helped to establish him in St. Albans.

THE BACON SOCIETY, ANNUAL GENERAL MEETING. The Statement of Accounts put before members at the Annual General Meeting, held on 27th March, at The Great Eastern Hotel, London, showed that the Society is in a sound financial position. Thanks, largely, to a big donation from a member, who wishes to remain anonymous, the net surplus of income over expenditure to 31st December stood at £1,200. 4s. 4d. Cash in hand, and at the Bank, was £3,599. 7s. 1d. Investments were £917. 18s. 11d., while the Library and Furniture are valued at £634. 1s. 0d. Out of the Funds in hand, £2,500 is held as Reserve towards the publication of a book, the work on which is not yet completed.

BACON, SHAKESPEARE AND GEORGE SANDYS' "JOURNEY" (1615). In Shakespeare's time, the Sea of Marmora was called the Propontis, the Black Sea, Pontus (it was Pontus Euxinus to the Romans), and the Dardanelles was the Hellespont(us).

The late Edwin Reed, in *Francis Bacon our Shake-speare*, was, I think, the first to point out that in the additions to *Othello* (162 new lines appear in the Folio of 1623, which are not in the 1st Quarto of 1622) there is a remarkable allusion to the cold, one-way current through the Bosphorus:

> Like to the Pontic sea,
> Whose icy current and compulsive course,
> Ne'er feels retiring ebb, but keeps due on
> To the Propontic and the Hellespont, &c.

Shakspere had retired to Stratford about 1612, ten years before the first edition of *Othello*, but the additions published for the first time seven years after his death are undoubtedly from the same pen as the rest of the play. The source of Shakespeare's information appears to have been Sandys' book of 1615, *The Relation of a Journey begun an. Dom.* 1610, *in Four Books*. It is dedicated to his patron, Prince Charles. Sandys passed through France, sailed from Venice to the East, and, spending a year on visits to Turkey, Egypt and Palestine. Dr. Melsome, who has a copy of the first edition, quotes p. 39 where, speaking of the Pontic Sea, Sandys says, "This sea is less salt than others, and much annoyed with ice in the winter."

> There where stiff winter *which in spring remits*
> With bonds of *ice* the Scythian Pontus knits.

In the margin he quotes Lucan I—1, "the Bosphorus setteth with *a strong current into Propontis*."

Bacon refers to the tide through the Bosphorus, flowing in one direction only, in his treatise *De Fluxu et Refluxu Maris* (1616), and names the seas East and West of the Bosphorus as Pontis and Propontis. There was no knowledge in those times of the under-current which flows in the opposite direction.

According to Lippincott's Gazetteer (1906), "A surface current

sets constantly through the Bosphorus from the Black Sea, running with great violence when the wind is from the N.E., but hardly perceptible when it blows from the opposite quarter, namely, S.W., and there is a pretty constant reverse current under this outward flow."

When the wind blows from the N.E. (as it does in the winter months) the current is not only violent but the water is below freezing point.

Shakespeare coined the word "compulsive" from the Latin *compulsivus*, meaning *forcible* or *violent*.

Both Bacon (*Sylva Sylvarum*, 1622-1625) and Shakespeare in *Antony and Cleopatra* (I-2), which was printed for the first time in the Folio of 1623, appear to have derived their knowledge of the time and method of sowing grain in the Nile valley, in relation to the annual overflow of the river, from Sandys' book. No commentator could quote Sandys in explanation of the passages in these two plays without jeopardizing the whole Stratford tradition.

EXIT SHAKSPERE? There was an excellent article in *The Star* of May 10th by the Headmaster of Rugby, on "How I would train the young mind." The following passage was printed in bigger and blacker type than the general layout of the article:

> "But there is something more we should ask of our schools than skill and knowledge; the most valuable element in all this education lies, surely, in the training how to think, how to make judgments, how to distinguish between genuine and unreal, between sound and shoddy, how to resist suggestion, how to seek after truth."

These are hopeful and wise words, reflecting, as they do, the aspirations of Bacon. But those who think for themselves and seek after truth have not received encouragement from authority. They have, on the contrary, had to suffer great abuse. Whether any such reform in the training of the young mind can be put into practice does not depend upon the heads of schools, and the staffs, so long as university professors set the examinations which cast their deadly spells over the curriculum, and the text books to be used. Until the schools free themselves from this influence there is little or no hope for independence of thought and judgment. One has only to consider how seriously the reputations of the professors are involved with regard to Shakespeare. Their names appear on various attempts to present a "life" of him who, they call, "the poet," and on many misleading editions of the plays with "notes" from which all explanations from Bacon are rigorously excluded. They will obstruct any such upheaval such as the headmaster of Rugby suggests.

ANOTHER SHAKESPEARE SIGNATURE! A nameless correspondent in *The Times Literary Supplement* of May 1st reports

that the Folger Shakespeare Memorial Library, Washington, has recently obtained a copy of Lambarde's *Archaionomia* (1568), which is a vellum covered book of Anglo-Saxon laws. These are printed in A.-S. characters and translated into Latin. On the inside of the front of the cover is a note reading, "Mr. Wm. Shakespere lived at No. 1, Little Crown Street, Westminster, N.B., near Dorset Steps." On ironing out the creases on the cover the name Wm. Shakespere was disclosed. The correspondent raves about this, which he calls a "most fortunate discovery," which "must stand out among similar incidents in the annals of book-collecting!" He conjectures that Lambarde "was acquainted with Shakespeare," adding "There seems no reason to doubt that we now possess seven authentic signatures of Shakespeare." He assumes that "Mr. Shakespere" not only signed his name on the book, but left a record of his address. .

He has been very easily carried away with his enthusiasm. A little knowledge or research would have convinced him that there were no such addresses in Shakespeare's time. Houses in streets did not bear numbers. Strangely enough the book was formerly in my possession, and I remember the inscription quite well. It is in an 18th century hand, and not written in the style, spelling or ink of Shakespeare's time. I did not notice the *signature* of this Wm. Shakespere and apparently this was only discovered on reconditioning the cover. I lent the book to the late Mr. W. T. Smedley about twenty years ago. It was never returned and it passed out of my memory. But I also remember a remark made in Tudor handwriting and ink, "This to be kept, for ye impression cut, not like to be renewed."

Whoever the William Shakespere may have been who wrote his name and address on this book, he was *not* the great W.S. There have always been many Shakespeares and Shakesperes living in England, but the player of the six illegible scrawls would certainly have no use for a book of Anglo-Saxon laws with Latin translations. As the director of the Folger Library, Dr. Joseph Quincy Adams, has been mentioned in connection with this "discovery," a letter is being sent pointing out the folly of this "stunt" and suggesting that he should address a letter to *The Times Literary Supplement* repudiating it.

SHAKESPEARE AND THE CLASSICS. In *The Times* of May 15th there appeared a leading article headed "Shakespeare in Russia." I have extracted the following because it shows once again not only the predicament in which orthodox Shakespeareans find themselves in trying to explain "the poet," but also the manner in which they have to apply the brakes when they find that the road they are taking is too dangerous:

> "Lecturing the other day before the British Academy, Dr. F. S. Boas remarked on the loss that must be suffered by

any reader or hearer of Shakespeare who had too little knowledge of the classics to pick up the references which Shakespeare (himself no great classical scholar) made to Greek and Roman legend and history. It is so with all subjects touched by the poet.''

Apparently one cannot understand Shakespeare's classical allusions with only a little knowledge of Greek and Roman authors. That is quite true. But we gather from this leading article that Shakespeare, although ''no great classical scholar,'' drew upon these classics throughout his writings. Could contradiction be carried further? We know that Shakespeare's knowledge of the literature of Greece and Rome was extensive and profound. This has been proved in such books as William Theobald's *Classical Element in the Shakespeare Plays*, Churton Collins' *Studies*, Edwin Reed's *Francis Bacon our Shake-speare*, and Morton Luce's *Handbook to Shakespeare*. The chapter on ''The Learning of Shakespeare,'' in Sir George Greenwood's *The Shakespeare Problem Re-stated*, can also be recommended to the *Times*' leader writer. Even if he does not agree with that author's views concerning the authorship of the plays and poems, he cannot deny that Sir George was a scholar in every sense of the word.

''THE TIMES LITERARY SUPPLEMENT'' ON SHAKESPEARE'S LAW AND LATIN. Printing House Square has certainly become suddenly disturbed on the subject of Shakespeare's learning. Dr. Boas seems to have gone a little too far for comfort, or was it merely a coincidence that the leader-writer of the ''Literary Supplement'' should also have taken up his pen to belittle the law and Latin of Shakespeare on the same day—15th May?

He produced no evidence to support his perverse theory. He tries to hoodwink his readers into the belief that the law in Shakespeare is nothing remarkable: ''His was a litigious age when law was much talked about.'' Law is not only talked about to-day, but legal cases are reported at length in the newspapers. But the layman does not introduce abstruse legal phraseology into his writing and conversation. If a layman were to do so, he would soon ''trip up.'' Lord Campbell, in *Shakespeare's Legal Acquirements* (1859), declared that ''Shakespeare's head was full of the recondite terms of the law.'' Referring to his juridical and forensic allusions he said he was ''amazed not only by their number, but by the *accuracy* and propriety with which they are uniformly introduced. There is nothing so dangerous as for one, not of the craft, to tamper with our freemasonry.'' He was never at fault in his law and legal allusions, metaphors and terms,—''to Shakespeare's law, lavishly as he propounds it, there can be neither demurrer, nor bill of exceptions, nor writ of error.'' When Lord Campbell published this book, he had been Lord Chief Justice for five years. When it becomes a choice between him and the leader-writer, I know whom I prefer to trust. I should also prefer the

analysis of Shakespeare's law made by Sir George Greenwood, of the Middle Temple, Barrister-at-Law, to the scribe of Printing House Square. The chapter, "Shakespeare as a Lawyer," occupying 47 pages of *The Shakespeare Problem Re-stated*, can leave no doubt in the mind of the reader that "Shakespeare" was a lawyer.

As for Shakespeare's Latin, the leader-writer imagines that his readers will be satisfied with this twaddle:

> "Latin was a regular part of the schooling, and *there is no reason for supposing* (shades of Sir Sidney Lee!) that Shakespeare knew more than his average hearers would know."

From this, if we knew no better, we should gather that the "average hearer" (presumably in the public playhouse) was so well read and classically minded that he had Greek and Roman mythology to the point of saturation. But the truth is that the "average hearer" was totally illiterate, and unable to read or write a single word, including his own name. What would he make of such an expression as Antony's "Let me lodge Lichas on the horns of the moon"? or "Adonis Gardens that one day blossomed and fruitful were the next"?

Anybody who tries to belittle Shakespeare's law and Latin merely exposes his own paltry knowledge of both. It seems, however, that "Shakespearean scholars" are continually under the stress of a self-imposed censorship lest they give "information which might be useful to the enemy."

"BACONIANA." Articles for October number should be submitted at least six weeks in advance. Contributions from new names would be particularly welcome. Those who have written regularly are mostly engaged on other work, and would be glad of some relief. Even if the writing of an article is considered too big an undertaking, notes, paragraphs and cuttings from newspapers and periodicals, book-sellers' catalogues, &c., on subjects concerning Bacon, Shakespeare and the literature of the period, often contain interesting information, or a subject for commentary.

R.L.E.

CORRESPONDENCE.

The Editor, BACONIANA.

A PIONEER CHAMPION FOR BACON.

Sir.

In the "Secret History of the Court of England" by the Rt. Hon. Lady Anne Hamilton there is the "revelation" of the fact that the Rev. James Wilmot, D.D., was the Author of "The Letters of Junius."

Wilmot was a confidential friend of the Prince of Wales, during George the Third's reign, 1763, and was the special friend of Queen Charlotte.

The chief piece of evidence as proof of the authorship of "The Letters of Junius" is a letter in Dr. Wilmot's handwriting, and said to be firstly in the possession of the Editor of the "Public Advertiser," in which newspaper the "Letters of Junius" were printed. Secondly, the Wilmot letter passed into the hands of Lady Anne Hamilton, and is as follows:—"I have this day completed my last letter of Ju——s, and sent the same to Lord S——ne. W——, March, 17th, 1772." Rev. James Wilmot, D.D., was a Lord Chief Justice and the pioneer expositor that Francis Bacon was the writer of the Plays, etc., said to have been composed by "William Shakespeare."

W. A. VAUGHAN.

The Editor, BACONIANA.

DR. JAMES WILMOT.

Sir,

Your correspondent, Mr. W. A. Vaughan, states that Dr. James Wilmot was confidential friend of the Prince of Wales during George III's reign, 1763.

The Prince of Wales in 1763 would naturally be the succeeding monarch, George IV, who was then one year old, being born in August, 1762. I have always understood that Dr. Wilmot was private chaplain and friend of the Prince of Wales, at Kew Palace, who became King George III in 1760.

In addition, Mr. Vaughan states that the Junius letter as follows: "I have this day completed my last letter of J . . . . . s and sent the same to Lord S . . . . . ne" (*i.e.* Lord Shelbourne) in Wilmot's handwriting, was, at one time, in the hands of the editor of the "Public Advertiser," but passed later into the possession of Lady Anne Hamilton, who wrote "The Secret History of the Court of England."

This may possibly have been the case, as Lady Anne Hamilton and Olivia Serres (Dr. Wilmot's niece) were staunch friends.

Finally, however, I think your correspondent may be confusing Dr. James Wilmot with Sir John Eardley Wilmot, 1709-1792, it being he who was Chief Justice of the Court of Common Pleas in 1766.

In conclusion, the statement that Wilmot was "Junius" receives some support in Mr. Compton Mackenzie's book, "The Windsor Tapestry," where, on page 254 it is stated that William Beckford believed Wilmot to be "Junius," and that the evidence for such identification is not to be despised. The evidence is certainly substantial.

Yours faithfully,

Wimbledon, S.W.20

A. R. BENNETT.

P.S. I should have added in the above that Wilmot was Auditor to Lord Shelbourne, who, on December 6th, 1784, was created 1st Marquis of Lansdowne. Lord Shelbourne was one of those to whom the letters of "Junius" have been attributed. He is said to have stated he knew who the Author of the Letters was, and intended to write a pamphlet settling the matter, but died before he could carry out his project. It is possible that the secret lies in the Archives of the Lansdowne family.

Eagle House,
Kirk Ella, Hull.
14th April, 1943.

The Editor, BACONIANA.
Dear Sir,

In your April issue Mr. P. Walters quotes Mr. Alfred Dodd as referring to the "Rosicrosse Literary Society."

This is misleading. The Ancient and Mystical Order of the Rosae Cross, of which Bacon in his day was the head, was never more specially interested in literature any more than, say, in art or healing; and it is nearly as misleading to refer to this ancient and mysterious Order as a society.

One could almost piece together the ideals and principles of the Rosicrucians by extracts from the Shakespearian dramas, yet not only is there no record or evidence of Shakespeare the actor being attached to the Order, but it is practically certain that he was not.

Prospero, in "The Tempest," fulfils all the requirements of a Rosicrucian adept. He is familiar with laws of nature unknown to the uninitiated. Unseen intelligences, for example Ariel, obey his commands. Evil, for example Caliban, fears his presence. Jaques' exposition of the seven ages of man is a Rosicrucian principle. The saying, "There is nothing either good or bad but thinking makes it so," fathoms the very depths of Rosicrucian philosophy.

Yet there is some excuse for regarding the Order as a literary body. Not only was the author of "Hamlet" and "The New Atlantis" a Rosicrucian, but there is evidence that Dante at least had access to Rosicrucian manuscripts. Ben Jonson was probably a member of the fraternity; Shelley and Bulwer Lytton certainly were. Yet so also was Leonardo-da-Vinci and Paracelsus, the greatest healer in history; Harvey, who discovered the circulation of the blood; J. Dalton, the scientist, and Swedenborg, who conversed with angels in the world invisible.

Yours faithfully,
PERCY PIGOTT.

(In Bacon's day the Order was called "The Brotherhood of the Rosy Cross."—ED.)

The Editor, BACONIANA.

"THE SEVENTH SIGNATURE."

Sir,

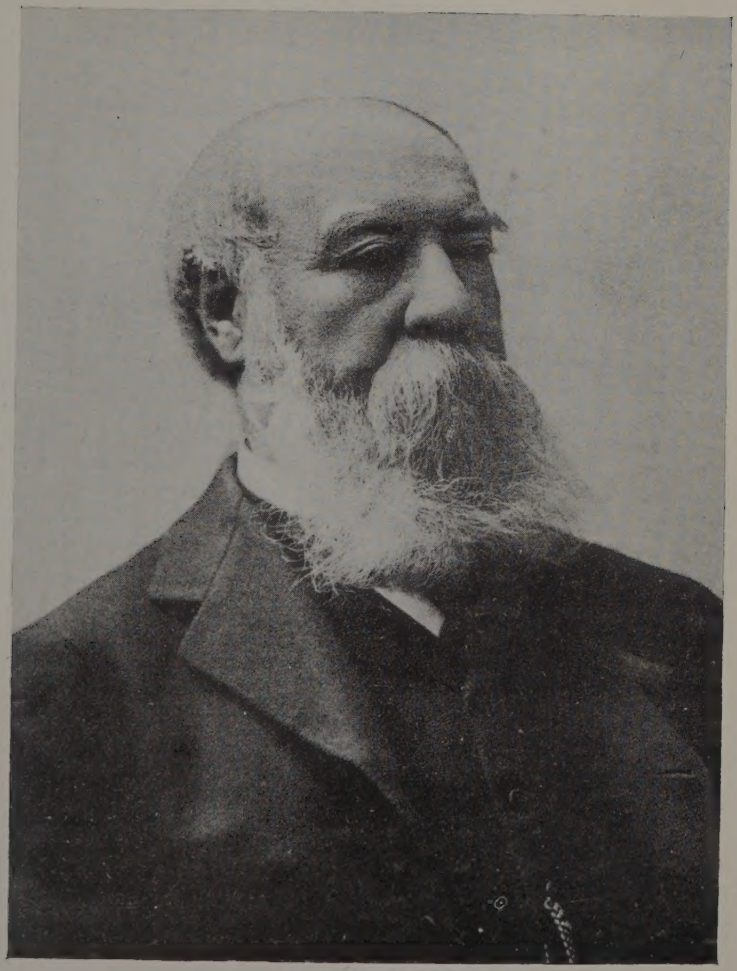
Since writing the Notes for this issue, I have made enquiries as to the date when the numbering of houses began to replace the signs, which had guided the illiterate populations for several centuries.

The Stratford player could never have lived at No. 1, Little Crown Street, Westminster, as numbers for houses were first introduced in 1708, when the experiment was made in Prescot Street, Goodman's Fields. My authority is Hatton's *New View of London* (1708).

The numbering of houses did not, however, become a general practice until after 1765, in which year an Act of Parliament was passed which included a provision for the numbering of houses as the signboards and signposts had become so numerous and elaborate as to constitute a nuisance. Towards the end of the century the practice of numbering houses had become well established, and the numbering seems to have been done on the "consecutive," as opposed to the "odd and even" principle.

Mr. George Moore fell into the same trap as the Folger Library official (who should have known better) by giving Ben Jonson's house a number in his play *The Making of an Immortal*. When I produced that play, I took the liberty of altering it to "the sign of the Anchor," though where Ben Jonson lived we do not know.

Yours faithfully,
R. E. EAGLE.



SIR EDWIN DURNING LAWRENCE

THE LIBRARY AT CARLTON HOUSE TERRACE